

# Long Sleeves Are Coming Back

Bare Arms in Street Are Disappearing Under New Dietate of Fashion.

By ANNE RITTENHOUSE.  
WHEN William the Conqueror went to England, as one puts it, "with bloodshed, devastation, new laws and new fashions," he taught the men to wear the sleeve which we carelessly hang from all our gowns to-day. It is loose enough to swing stones with comfort and flares perceptibly just below the elbow to give freedom to the pulling of a long bow, if we used them.

When George IV. was King he

her redingote of violet velvet, the color and fabric alike. Any woman who isn't a queen can copy the royal method. We wear the wide bell shaped sleeve that ends at the elbow. Nothing quicker and simpler than to insert another under it, sewing it to the lining at the line of the elbow. This lower and longer sleeve should be of brilliant fabric, although there are economical women who will feel happier if they stick to the color of the frock. They can choose the fabric in a sheer and finer weave than the frock. During the winter the sleeve of fur inserted in the short one of cloth is an admirable and comforting fashion. Those of metallic brocade are assets to a dark costume. Those of tea tinted lace are first harbingers of spring.

Abandon the Very Short Sleeve.

As for the woman whose frock has the bathing suit sleeve there is naught to do

place shapes. They are the product of uncertainty. The designers are working hard behind the scenes. Forerunners, shadows of what is to be worn, appeared in France last summer, and these indicated that the museums would again yield their store of knowledge to the seeker after the unusual. Russia gives much inspiration. France may not call the Bolshevik her friends, but old Russia and the present peasant stock of those blue and purple lands that rest in southern Russia are never commonplace to the Parisian designer. The Balkans continue to thrill. The medievalism of old Hungary even is to be repeated in the sleeve that goes into the midwinter gown. The tight sleeve therefore that merely covers the length of the arm is the most ordinary version of the new fashion. It is a symbol, not a finished product. The new sleeves are far more capri-



Above, on left, is a fantastic and attractive sleeve placed in an evening gown of jonquil velvet. This sleeve is shaped like a glove to flare out from the shoulder. It has a lining of bronze metallic cloth. The shoulder straps are of topaz crystals.

In large circle is a modified sixteenth century sleeve put in a copper colored velvet gown. It spreads out over the lower part of the hand, hidden in the sketch by the kid gauntlet ornamented with silver braid. The top of this sleeve is full and slashed to show silver cloth.

Below, on left, is the sleeve of an evening wrap which is a return to the fashion of the early centuries in northern Europe. The coat is of petunia velvet and the bell shaped sleeve is braided with silver threads and edged with gray fur. This fur is repeated at the neck.

Second sketch shows a sleeve of brown peltry placed in an afternoon frock of copper satin and duvetyne. It has a wide armhole that sits to the waistline and it is loose at the wrist.

In small circle is a mediæval sleeve that reaches the wrist. The upper part is of braided velvet that fits the arm and the lower part is of chiffon held in by a loose and wide cuff of fur.

started his men to wearing the sleeve which may be worn in every frock when the spring appears. It bulges at the shoulder, fits the elbow, is slashed at the wrist, then flares over the hand.

When Elizabeth was Queen she permitted her lords to wear the sleeve which fits the arm and confines the wrist, and this sleeve is shown to-day where the fashionable mannequins exhibit exclusive gowns.

Recently we abandoned the sleeve for all the hours. Our war era may be reflected through fashions as history has reflected all wars and the bare arms and backs of the American will be pictured as representing a certain phase of dress.

No historian should put the fashion at our door. Its source lies elsewhere. We were a year in adopting it. We smiled at France when her women went about their business as well as their pleasure with naked arm and shoulder, edged with copper powder to give the appearance of sunburn. We continued to have that slightly derisive twist to the mouth until we took up the fashion so wholeheartedly that we failed to excuse or apologize for our former attitude.

Fashion is Too Powerful.  
It ran a year. Those who like it, whose frocks are fashioned after this manner and whose stock of long gloves is not depleted, insist that they will continue it, willy nilly. Very well. One lays a wager that they won't. Fashion is too powerful.

France began her plans to abandon the sleeveless street frock in the month of June. The new gowns shown to Americans in August gave prominence to both long and short sleeves, but this was merely another evidence of the uncertainty of Paris in regard to what America would buy. When a man or a nation is trying to sell, variety is essential.

As for Paris herself, one could read the verdict against short sleeves as a sentence written on the wall. She was tired of them. Nudity had found its end. It was left to those who had become suddenly rich enough to buy great clothes without the knowledge of when and where they should be worn.

In September the American dress-makers offered the long sleeve. It was more often refused than chosen. Hundreds looked at it askance. They had just succeeded in cutting off their long sleeves into bands that did not reach the elbow. Was this fashion offered to tantalize them? They seemed to ask.

but to defy new fashions or take out the sleeve entirely to replace it with any one of the kind of midwinter sponsors. There is nothing miserably about fashion in the bestowal of the long sleeve. As though it was making up for taking away a comfortable fashion, albeit an ugly one, in a short time it lavishes a multitude of styles on the public. All the ages preceding this offer their quota of gorgeous sleeves. There is small doubt that they are to figure as the dominating and expensive feature of new frocks.

Men in other ages considered their arm covering as a thing of vast importance. It has been used to symbolize arms. Therefore the museums are full of ideas. Even the home dressmaker, who is who is often evoked but rarely found, can get her full of inspiration from books. There is a feeling in the air that enough handwork will be employed on the large sleeves to give a further excuse for the upkeep of high prices. If we take our cue from Queen Elizabeth and have seed pearls, a few diamonds, gold threads and a ruby or two embellish on our arm coverings, we may as well go to the jewellers for our frocks.

That heavy embroidery, precious peltry, odd bits of skillful embroidery, the commanding of pretty fabrics will soon find their way into the sleeve of the formal frock seems to be a foregone conclusion. And one other thing that will be assured if the ornamental and spreading arm covering is to be resuscitated is that the bodice will cling to the figure.

Throughout the centuries when the dominant sleeve ruled the fashion, the bodice to which it was attached was not the broad, careless type which hung on the figure with the ease of a man's shirt. It was more formal, suggestive of corset and whalebone, even on the men, and snugly held in the curves and muscles to give an effect of restriction.

It may be that the long, the bulging, the ornamental sleeve which has arrived in a forerunner, therefore, of a new kind of silhouette above the waist line. No one would be surprised to see much that we now wear abandoned when the French show their new fashions in February. That the long sleeve will be considered by those who had become suddenly rich enough to buy great clothes without the knowledge of when and where they should be worn.

In November women still wore the short severe sleeve in public, often without gloves. Their arms appeared strangely naked in contrast to the newer fashion. The effect of being out of the picture was strongly marked. Soon there was a hurrying and scurrying by the women who strive to keep up with the current to turn their short sleeves back into long ones. They found the task easy.

Long ago Queen Mary of England turned the trick. She had gay and handsome undersleeves added to the wide elbow ones that were placed in

clous than the bodices. They are far more important than the skirts. They are difficult to cut and to fit, so that the dressmaking houses will not find it easy to put competent hands on the work, for the art of placing and ornamenting a fantastic sleeve has become deadened by the constant use of the short cap, the square elbow shape and the bell shaped Spanish sleeve. High artistry will be required in the new work. Those who are really designers will find a way to differ one gown from another, to twist and turn, to find a way out of the monotonous rut into which all frocks, American and French, seem to have fallen. Something is needed to restore them to versatility. A million sleeves have been exactly alike for a year. To-morrow they will not be the rule. Variety will be sought. Down to details. Youth may continue to wear the negligible sleeve in the evening. For the small white rounded arm the shoulder drape of tulle will serve. For those who trail away in a sharp shadow of the hand, the long sleeve of metallic net of tinted chiffon studded with colored crystals, caught at the wrist with a significant bracelet, will be the thing.

## Offer of Older Women.

The older woman will have offered her sleeve that is draped from the neck, or one that is Chinese in its antiquity and fulness. This will be a parent, bordered with light colored fur. If she prefers the cap sleeve that disguises the flesh or muscular development, where the arm joins the body, one of the ugliest defects of the figure, it will be opened down the back and the edges sewn with crystals or embroidered with rhinestones.

Afternoon frocks of the hour show sleeves that are three times the size of those we have worn. They are gathered at the armhole or to a lowered shoulder; from there they drop to the wrist and are gathered into a cuff of embroidery, of fur, of colored glass tubes.

The world is full of a vast variety of glistening, glittering things that will be used to make this type of arm covering attract attention. Steel bugles have been invented just in the nick of time. They will run up and down a velvet or chiffon sleeve in a manner that will suggest the Elizabethan era.

The Franz Hals sleeve is to be particularly noted. It is as full as a woman's skirt of to-day. It is slashed gently to show a brilliant lining, and the flashing and brilliant colors are put together.

The separate sleeve is here. It is no longer a novelty. It is put in the lining and follows the way of sleeves in the early centuries when William was Conqueror of England by bursting through a slit in the tunic. Heretofore this sleeve, as worn by moderns, has carried out the color of the tunic even though it has not been true to the fabric. Now it will disregard the frock and appear as a separate entity, something like a skirt or a hat, decorated with harmonious. What a chance for the woman who yearns to use the contents of the scrap bag!

The arm coverings for street gowns will not be as ornate naturally as those for formal functions. But they will not be a mere cap as they have been. If they are bell shaped there will be an inserted sleeve from elbow to wrist. In midwinter this will be of fur in any color or kind, brown preferred. If there is a light cuff of glittering ornaments, fur can edge this kind of cuff, top and bottom, but it is not used lavishly, as it is on the hem of a Chinese, Oriental or bell shaped sleeve.

Gray wool fringe trims some of the smart navy blue frocks of tricotine or duvetyne. For you must know that, though brown is the best color for winter wear so far as smartness goes, navy blue may still be found in some of the smartest frocks.

Scotch plaids are made up into smart frocks for little girls. This is, doubtless, in line with the revival of interest in Scotch tweeds for sport frocks for women.

# W. E. Dowd, Jr., and His Bride in South

Mr. and Mrs. Lamont du Pont Also Join Honeymoon Colony at Hot Springs.

HOT SPRINGS, Va., Dec. 4.—The honeymoon colony has been increased by the arrival of Mr. and Mrs. W. E. Dowd, Jr., of New York, Mr. and Mrs. Lamont du Pont and Mr. and Mrs. Allen E. Beeson of Philadelphia. Mr. and Mrs. Houston Dunn have returned by automobile from Philadelphia to pass an additional fortnight at the Homestead. Mr. Percy R. Pyne 2d arrived from New York to join his parents, Mr. and Mrs. Moses Taylor Pyne, of Princeton, N. J. Miss Margaret Burton and Miss Jane Hurd, who arrived to join Mr. Frank V. Burton, have been daily with many others on the riding trails.

Mr. and Mrs. Harry Campbell Graef closed their cottage early in the week and were at the Homestead several days before starting for Washington for the winter. Mr. Edgar Park has gone to New York for several weeks and will return with Mr. Park to pass the Christmas holidays at Boxwood Farm. The Baroness Rosenkrantz started yesterday for New York and will be joined there soon by Baron Rosenkrantz prior to their starting for the south of France for the winter.

Mr. and Mrs. A. Albert Sack of Providence have arrived and will take the cure. Mrs. Alexander P. Humphrey, Mrs. Alexander McLennan and Miss E. C. Temple are at the Homestead from Louisville, Ky., and Mrs. Chaucer V. Nevins have arrived from Chicago. Mrs. Richardson Metcalfe Johnson and Miss Caroline Johnson have arrived from Hallowell, Me., and eight weeks stay prior to going to Pinhurst, N. C., for the winter.

Mr. and Mrs. William Fellows Morgan, Mrs. John H. King, Mrs. Edward J. Berwind, Mr. and Mrs. William P. Hardenburgh and Mrs. John Leary left here this week for New York; Mr. and Mrs. Washington B. Thomas, Mrs. Samuel D. Warren, Mr. and Mrs. Edward W. Atkinson and Mr. Edward Atkinson and Mrs. Henry L. Higginson for Boston; Mrs. John de Koven and Mrs. Henry Morris Johnston for Chicago.

Miss Christine W. Biddle has arrived from Philadelphia and will take the cure. Work on the new eighteen hole golf course has started, and it is expected that it will be ready for players in the spring of 1922. It is located on the shelf land above the hotel and will be of even and down hill playing. Foundations for the addition to the Homestead are shortly to be started, and building will be commenced early in the spring of next year.

## AMONG THE HOTELS.

Every hotel in New York reports exceptionally heavy registration since Thanksgiving and the expected Christmas holidays. At Janssen's Hofbrau, Thirtieth street and Broadway, alterations have been completed on the exterior of the establishment.

The Cambridge Hotel, 60 West Sixty-eighth street, has just been completed, and is an artistic fireproof structure conveniently located and a half block from Central Park.

At the Lorraine, Fifth avenue and Forty-fifth street, afternoon tea dances are attracting visitors to the city. The dining-dance rooms of the Waldorf-Astoria, McAlpin and Claridge hotels have been very successful this fall, the after theatre hours finding them crowded almost every night.

Last week saw the opening of the Aristocrat, an unusual restaurant in the residential section at 120 West Seventy-second street.

The formal opening of Releasewer's for the winter season took place last Wednesday evening, with a new revue presented in the Crystal Room. Sherbo's Orchestra furnishes the dance and other music.

Murray's Roman Gardens at West Forty-second street continues to attract diners and dancers. A sedan room has been opened, where buffet luncheons are served.

## FASHION SUGGESTIONS.

One place frocks with wrapped capes are considered more fashionable than coats and skirts.

America stresses the coat suit and adds inches to the length of the jackets but does not lengthen the skirts.

Evening gowns are longer in France and shorter in America. They are made of metal tissues, in sprig, contrasting in black velvet. An immense quantity of jet paillettes are used.

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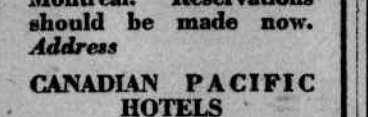
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